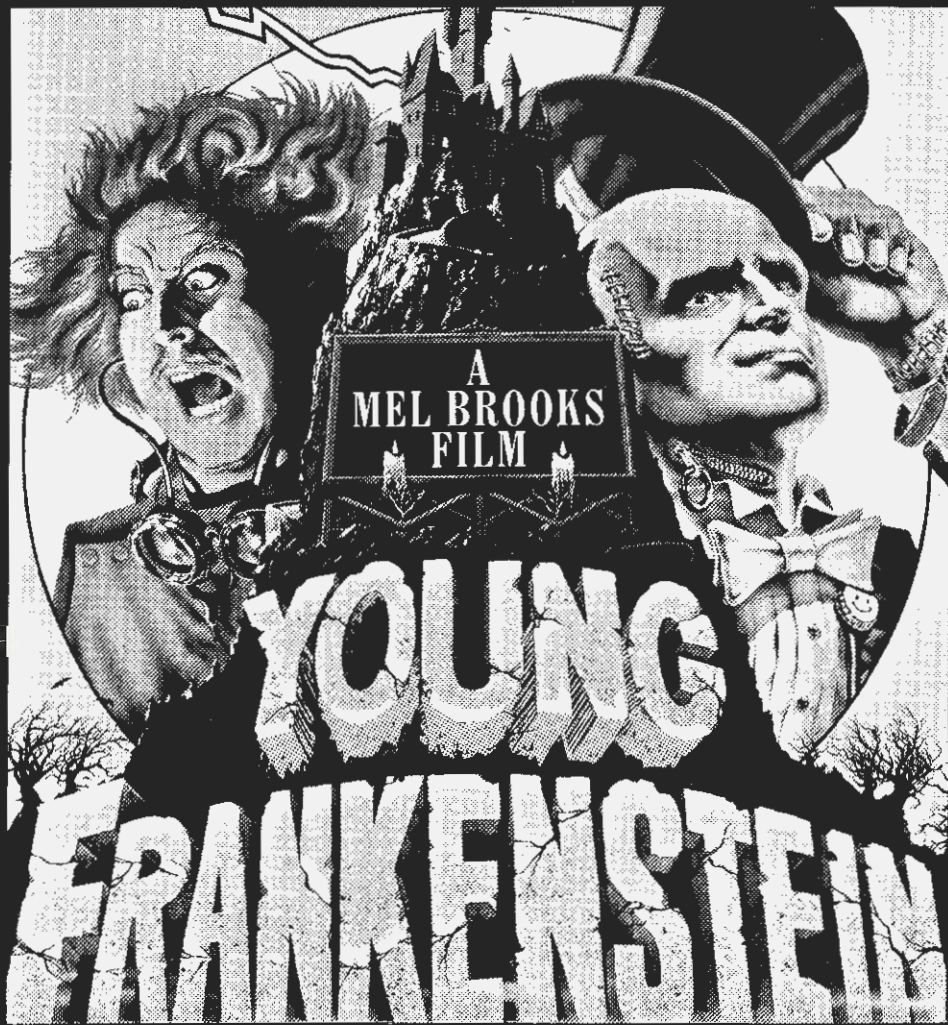


"A COMIC MASTERPIECE" — Hollis Alpert, SATURDAY REVIEW



starring
"YOUNG FRANKENSTEIN" GENE WILDER · PETER BOYLE
MARTY FELDMAN · CLORIS LEACHMAN costarring **TERI GARR**
also starring **KENNETH MARS** and **MADELINE KAHN**
produced by **MICHAEL GRUSKOFF** directed by **MEL BROOKS** screen story and screenplay by **GENE WILDER and MEL BROOKS**
based on characters in the novel "Frankenstein" by **MARY W. SHELLEY** music by **JOHN MORRIS** PRINTS BY DE LUXE[®]

PG PARENTAL GUIDANCE SUGGESTED
SOME MATERIAL MAY NOT BE
SUITABLE FOR PRE-TEENAGERS

Soundtrack available on ABC Records & GRT Tapes.



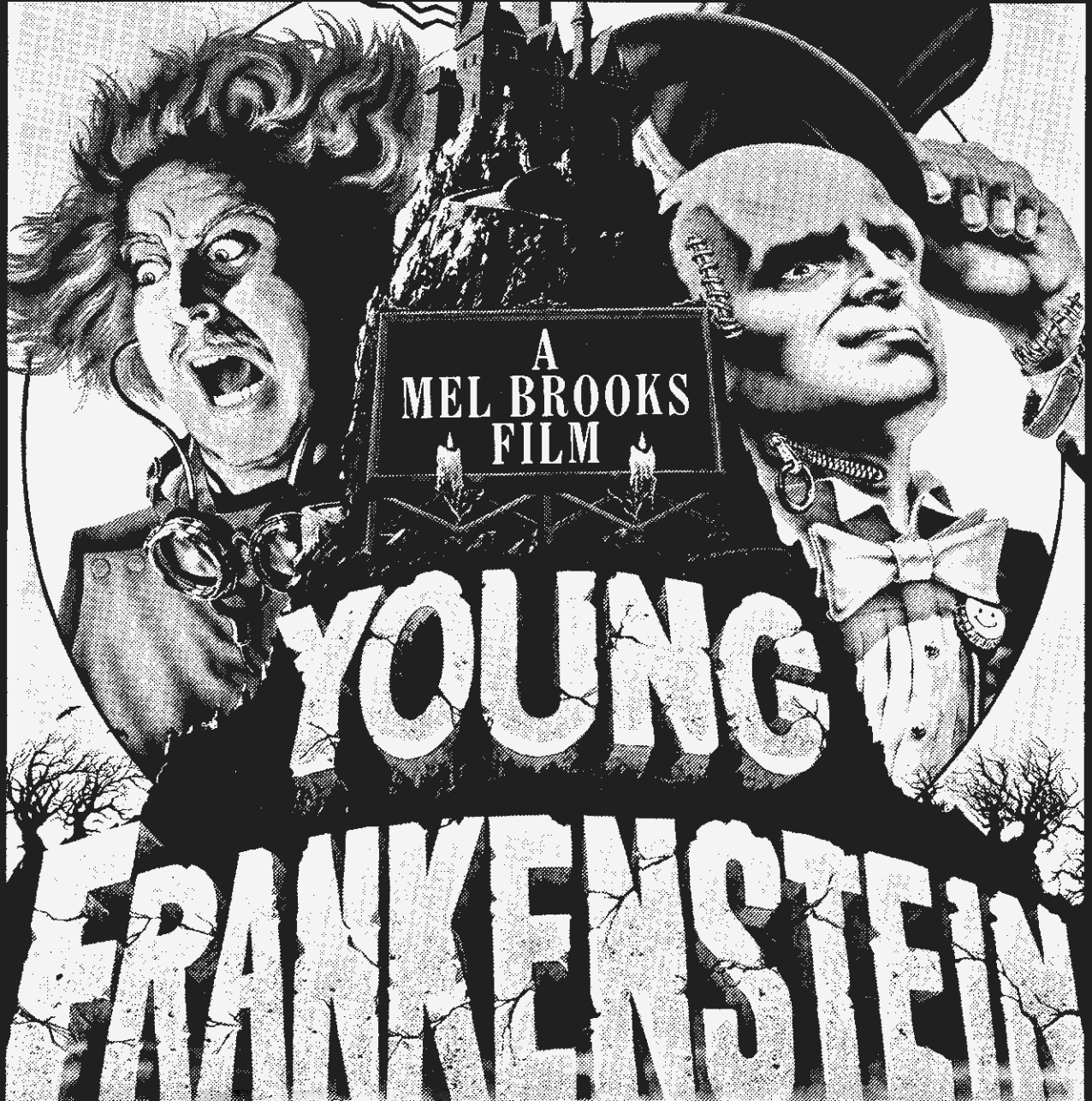
THEATRE

3 COIS X 105 LINES = 315 LINES

MAT—302
revised

AISO AVAILABLE
MAT 303-3 COIS X 89 LINES (267 LINES)
3 COIS X 6 1/2 INCHES

"THE YEAR'S FUNNIEST FILM" —Gene Shalit, NBC-TV



starring

**"YOUNG FRANKENSTEIN" GENE WILDER · PETER BOYLE
MARTY FELDMAN · CLORIS LEACHMAN** costarring **TERI GARR**

also starring **KENNETH MARS** and **MADELINE KAHN**

produced by

directed by

screen story and screenplay by

MICHAEL GRUSKOFF MEL BROOKS GENE WILDER and MEL BROOKS

based on characters in the
novel "Frankenstein" by

MARY W. SHELLEY

music
by

JOHN MORRIS

PRINTS BY DE LUXE

PG PARENTAL GUIDANCE SUGGESTED
SOME MATERIAL MAY NOT BE
SUITABLE FOR PRE-TEENAGERS

Soundtrack available on ABC Records & GRT Tapes.



THEATRE

4 COLS X 132 LINES - 528 LINES

MAT-402
revised

"MA
MORE IN
ANYTHING
IN MOVIES TO
-Jan"

"Gene Wilder, an inspired original,
delivers what Harpo promised."
—Pauline Kael, THE NEW YORKER

—Gene Shalit,
NBC-TV

"THE YEAR'S FUNNIEST FILM."



"YOUNG FRANKENSTEIN' IS: THRILLINGLY CRAZY...
RICH WITH LAUGHTER. A CLASSY COMEDY LIKELY
TO BE WITH US FOR YEARS."
—Charles Champlin, LOS ANGELES TIMES

"YOUNG FRANKENSTEIN' IS: MADDER, FUNNIER,
MORE INSPIRED THAN ANYTHING BEING DONE IN
MOVIES TODAY." —Jay Cocks, TIME MAGAZINE

"YOUNG FRANKENSTEIN' IS: A CRAZY COMEDY.
THERE HASN'T BEEN THIS KIND OF CRAZINESS ON
THE SCREEN IN YEARS." —Pauline Kael, THE NEW YORKER

"YOUNG FRANKENSTEIN' IS: ONE OF THE
FUNNIEST MOVIES OF THE YEAR." —Joseph Gelmis, NEWSDAY

"YOUNG FRANKENSTEIN' IS: MORE ZANINESS
PER REEL THAN HAS BEEN SEEN IN ANY MOVIE
SINCE THE MARX BROTHERS."
—Bruce Cook, NATIONAL OBSERVER

"YOUNG FRANKENSTEIN' IS: A TRIUMPH FOR
THE VERY FUNNY GENIUS OF WILDER AND
BROOKS." —Judith Crist, NEW YORK MAGAZINE

"YOUNG FRANKENSTEIN' IS: THE FUNNIEST
FILM OF THE SEASON." —Andrew Sarris, VILLAGE VOICE

Theatre

"A monster
riot." —N.Y. TIMES



Mat 411

4 COLS X 132 LINES (528)
4 COLS X 9 1/2 INCHES

**"MADDER, FUNNIER,
MORE INSPIRED THAN
ANYTHING BEING DONE
IN MOVIES TODAY."**

—Jay Cocks, TIME MAGAZINE

"A TRIUMPH" Gene Shalit,
NBC-TV

—Judith Crist, NEW YORK MAGAZINE

"THE YEAR'S FUNNIEST FILM"

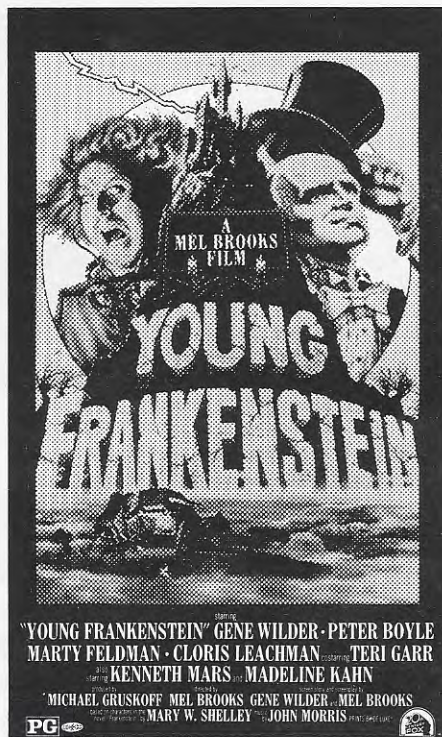
—Gene Shalit, NBC-TV

**"A MONSTER
BIOT."**

—N.Y. TIMES

**"A CRAZY
COMEDY
THERE HASN'T
BEEN THIS
KIND OF
CRAZINESS ON
THE SCREEN
IN YEARS."**

—Pauline Kael, THE NEW YORKER



**"MORE
ZANINESS
PER REEL
THAN HAS
BEEN SEEN
IN ANY MOVIE
SINCE THE
MARX
BROTHERS
REALLY
ROMPED!"**

—Bruce Cook, NATIONAL OBSERVER

**"'YOUNG FRANKENSTEIN' IS
THE FUNNIEST FILM OF
THE SEASON."**

—Andrew Sarris, VILLAGE VOICE

**"A COMIC
MASTERPIECE"**

—Hollis Alpert, SATURDAY REVIEW

Theatre

Mat 310

3 cols x 126 lines (378)
3 cols x 9 inches

ALSO AVAILABLE
MAT 410-4 COLS X 168 LINES (672 LINES)
4 COLS X 12 INCHES

**"MADDER, FUNNIER,
MORE INSPIRED THAN
ANYTHING BEING DONE
IN MOVIES TODAY."**

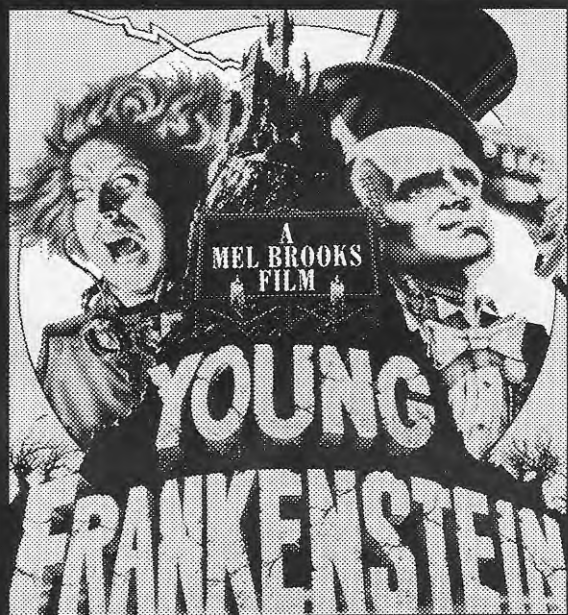
—Jay Cocks, TIME MAGAZINE

"THE YEAR'S FUNNIEST FILM"

—Gene Shalit, NBC-TV

**"A CRAZY COMEDY. THERE HASN'T
BEEN THIS KIND OF CRAZINESS ON
THE SCREEN IN YEARS."**

—Pauline Kael, THE NEW YORKER



starring
**"YOUNG FRANKENSTEIN" GENE WILDER · PETER BOYLE
MARTY FELDMAN · CLORIS LEACHMAN** costarring **TERI GARR**
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**"A COMIC
MASTERPIECE!"**

—Hollis Alpert, SATURDAY REVIEW

THEATRE

Mat 216

2 COILS X 12½ LINES (218 LINES)
2 COILS X 9 7/8 INCHES

ALSO AVAILABLE

MAT 217-2 COILS X 200 LINES (400 LINES)
2 COILS X 11¼ 1/4 INCHES

**"THE YEAR'S
FUNNIEST FILM...
A ROARING
SUCCESS, ROARING
WITH LAUGHTER,
MONSTEROUSLY
FUNNY."**

—Gene Shalit, NBC-TV

**YOUNG
FRANKENSTEIN**

PG

COME EARLY!

2 COILS X 8½ LINES (180)
2 COILS X 6 INCHES

MAT 214

**THRILLINGLY
CRAZY...RICH
WITH LAUGHTER.
A CLASSY COMEDY
LIKELY TO BE WITH
US FOR YEARS."**

—Charles Champlin,
LOS ANGELES TIMES

**YOUNG
FRANKENSTEIN**

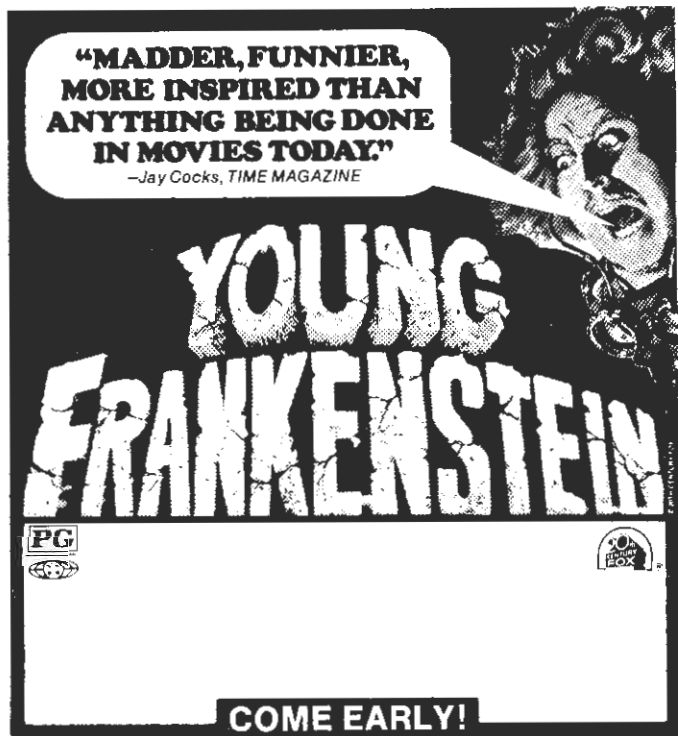
PG

COME EARLY!

2 COILS X 81 LINES (162)
2 COILS X 5 13/16 INCHES

MAT 215

TEASER ADS

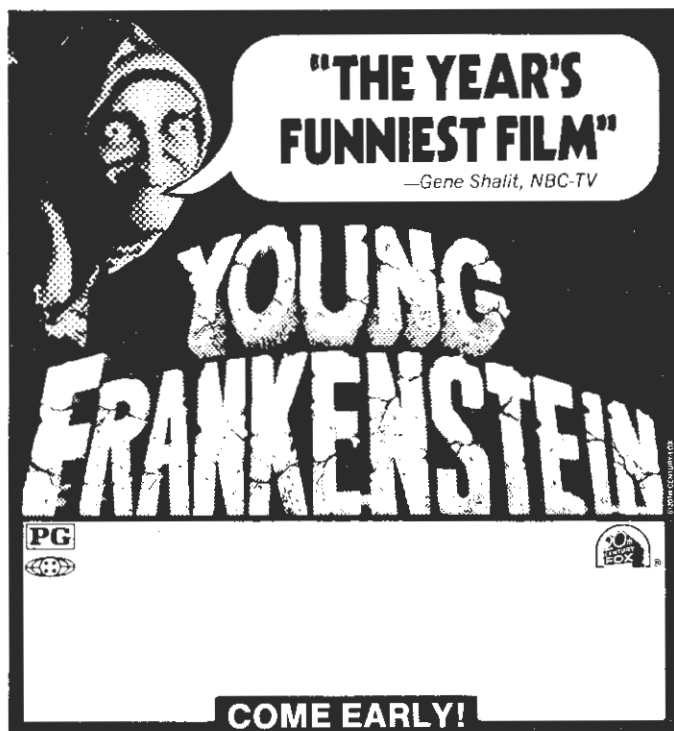


MAT 212

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2 COLS X 3 13/16 INCHES

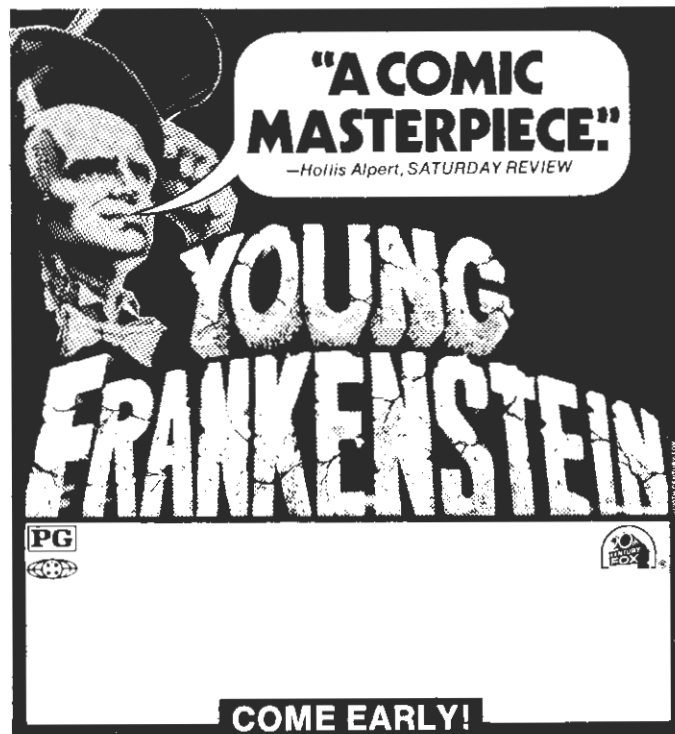


2 cols x 57 lines (114) MAT 213
2 cols x 4 inches



MAT 210

2 cols x 57 lines (114)
2 cols x 4 inches



MAT 211

2 cols x 57 lines (114)
2 cols x 4 inches

"A COMIC MASTERPIECE!"
— Hollis Alpert, SATURDAY REVIEW

A MEL BROOKS FILM

YOUNG FRANKENSTEIN

starring
"YOUNG FRANKENSTEIN" GENE WILDER · PETER BOYLE
MARTY FELDMAN · CLORIS LEACHMAN costarring TERI GARR
also starring KENNETH MARS and MADELINE KAHN
produced by MICHAEL GRUSKOFF directed by MEL BROOKS screen story and screenplay by GENE WILDER and MEL BROOKS
based on characters in the novel "Frankenstein" by MARY W. SHELLEY music by JOHN MORRIS PRINTS BY DE LUXE

PG

© 20th CENTURY-FOX

Soundtrack available on ABC Records & GRT Tapes.

YOUNG FRANKENSTEIN 2A

"A COMIC MASTERPIECE!"
— Hollis Alpert, SATURDAY REVIEW

YOUNG FRANKENSTEIN

© 20th Century-Fox

PG

THEATRE

2 col x 34 lines (68 lines)

MAT—202 revised

THEATRE

2 COLS X 103 LINES = 206 LINES MAT—209 revised



"MEL BROOKS' COMIC MASTERPIECE!"
— Hollis Alpert, SATURDAY REVIEW

YOUNG FRANKENSTEIN

© 20th Century-Fox

PG

revised MAT—101

1 col x 22 lines

"MEL BROOKS' COMIC MASTERPIECE!"
— Hollis Alpert, SATURDAY REVIEW

YOUNG FRANKENSTEIN

© 20th Century-Fox

PG

2 col x 22 lines (44 lines)

MAT—201 revised

SPECIAL AD MAT NO. 1—Order from NSS



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PUBLICITY

YOUNG FRANKENSTEIN

CAST

Freddy	GENE WILDER	Herr Waldman	LEON ASKIN
Monster	PETER BOYLE	Prison Guard	OSCAR BEREGI
Igor	MARTY FELDMAN	Frightened Villager	LOU CUTELL
Elizabeth	MADELINE KAHN	First Elder	ARTHUR MALET
Frau Blucher	CLORIS LEACHMAN	Inspector Kemp's Lieutenant	RICHARD ROTH
Inga	TERI GARR	1st Villager	TERRENCE PUSHMAN
Inspector Kemp	KENNETH MARS	2nd Villager	IAN ABERCROMBIE
Herr Falkstein	RICHARD HAYDN	3rd Villager	RANDOLPH DOBBS
Mr. Hilltop	LIAM DUNN	Blindman	GENE HACKMAN
Medical Student	DANNY GOLDMAN		

PRODUCTION STAFF

Director	MEL BROOKS	Set Decorator	BOB DE VESTEL
Producer	MICHAEL GRUSKOFF	Production Designer	DALE HENNESSY
Screenplay by	GENE WILDER and MEL BROOKS	Assistant Director	MARVIN MILLER
Based on the Characters in the novel "Frankenstein" by	MARY SHELLEY	2nd Assistant Director	BARRY STERN
Director of Photography	JERRY HIRSCHFELD, A.S.C.	Unit Production Manager	FRANK BAUR
Music by	JOHN MORRIS	Casting by	MIKE FENTON-JANE FEINBERG
Film Editor	JOHN C. HOWARD, A.C.E.	Makeup Artist	WILLIAM TUTTLE
		Costume Designer	DOROTHY JEAKINS

SYNOPSIS

Seventeen years after the death of Beaufort Frankenstein, his coffin is opened in his Transylvanian castle and his will is read to a group of aging and anxious relatives. Convinced his son Victor has disgraced the family name by creating a Monster, Beaufort decrees that his estate shall go to his great-grandson, Frederick (GENE WILDER), a noted brain surgeon now living in America, in hopes he will restore dignity to the family name.

An Emissary (RICHARD HAYDN) is sent to Baltimore where Freddy is a lecturer in a medical school. Freddy, too, feels the family name has been stigmatized and is reluctant to accept his inheritance. Besides, he is about to be married. However, he is persuaded and says good-bye to his fiancée, Elizabeth (MADLINE KAHN), who seems more concerned with her coiffure than with Freddy.

At the Transylvania Station Freddy is greeted by the hunchback Igor (MARTY FELDMAN) and the magnificently endowed Inga (TERI GARR), who seems compliant. At the imposing Castle Frankenstein he meets the forbidding Frau Blucher (CLORIS LEACHMAN), the housekeeper.

Freddy is afflicted with a nightmare in which a voice insists he will not escape his destiny. Inga hears him crying out and awakens him. They hear a strange Transylvanian Lullaby played on a violin. In trying to trace the source of this music, Inga lifts a candle from its sconce and a bookcase revolves. Behind it is a cob-webbed passage.

Freddy and Inga follow it past a line of skulls to encounter Igor, who says the same weird music has drawn him to the place. In an adjoining room they find a violin and a still-smouldering cigar, but no clue to the occupant. But Freddy also discovers this is the repository for all his grandfather's secret notes.

Freddy begins reading his ancestor's records of his experiments, at first with derision, and then his genes and chromosomes take possession of him and he resolves to repeat the experiment!

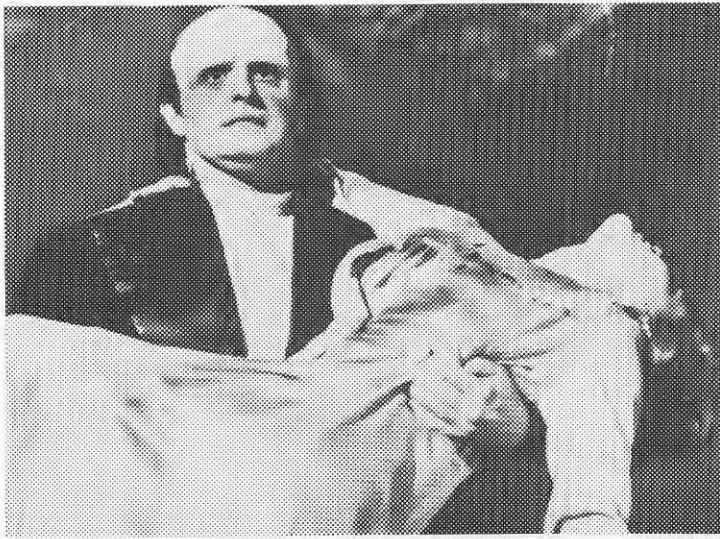
He needs a large man because so many of the components of the human body are small. He learns that such a man is being hanged that very night and Freddy and Igor exhume him and take him to the castle. Now Freddy needs a large brain to go with this magnificent body and determines to use that of the brilliant D.H. Delbruck, recently deceased, whose brain is in a special depository. Freddy sends Igor to steal the brain but he drops it and in his panic grabs another jar labeled: "Abnormal - Do Not Use."

Although his creation is assembled with stitches and zippers, Freddy is proud of his work and feels almost as though he were God. Now comes the moment for bringing life. With an ingenious system of harnessing lightning, a huge electric charge is thrown into the body. It fails. There is no life!

Freddy is disconsolate, but that night at dinner he and Inga and Igor hear a mysterious "Mmmmmmmmmmm" sound. It emanates from the Monster (PETER BOYLE), who is now alive! He is strapped down to the operating table but Freddy releases him. The Monster nearly kills him before Inga can inject a sedative and they can confine him again. Freddy now learns from a reluctant Igor that he has installed an abnormal brain in the Monster.

Inspector Kemp (KENNETH MARS) calls and questions Freddy and seems not entirely satisfied. The Inspector has barely cleared the castle when the Monster is heard making his strange sound again. The others rush to the laboratory to find Frau Blucher freeing him. The effort to stop her fails and the Monster is now loose. Frau Blucher says that she and grandfather Victor Frankenstein had been lovers and that the first Monster was really their joint creation. The Monster escapes the castle.

The Monster has several encounters, one with a child and another with a blindman (GENE HACKMAN) living alone, in which he demonstrates no ferocity and, indeed, a sort of loving gentleness. But misunderstandings and mishaps dog the Monster's footsteps and only Frau Blucher and her revolver stand between him and destruction. Freddy learns the secret of the Monster's psyche and soon it's off to Bucharest's Academy of Science to show off the new Frankenstein creation who does a classy song and dance bit to "Puttin' on The Ritz". But disaster strikes and the Monster is jailed, escapes and barely manages to survive outraged villagers and Freddy's fiancée who's arrival leads to a climax that is both monstrously funny and horrifically surprising.



2A

Peter Boyle as the monster, carries off Madeline Kahn in Mel Brooks' "Young Frankenstein" premiering at the theatre. Gene Wilder, Marty Feldman, Cloris Leachman, Terri Garr and Kenneth Mars co-star in the 20th Century-Fox release.

Comedy Today, Tonight And Tomorrow For Mel Brooks

The energy displayed in Mel Brooks' films, "The Producers," "The Twelve Chairs," "Blazing Saddles" and now in "YOUNG FRANKENSTEIN" is as much a reflection of his personality as his gift of wild, comedic invention.

Brooks has a director's chair on the set but he is never in it. He moves swiftly with the grace of an athlete, often acting out the movements he is suggesting to his actors. The verb "suggesting" is used advisedly because Brooks is open to the opinions of his players. In this instance he has Gene Wilder, Marty Feldman and Madeline Kahn, all with outstanding records in comedy; Cloris Leachman, Kenneth Mars and Peter Boyle, fine actors, and Teri Garr, a young actress coming into her own as a comedienne.

Brooks is absolutely indefatigable in getting what he wants from the performers. He will do take after take of the same scene, which to the casual eye are virtually indistinguishable. In his early days he was a drummer in a band and it is said that he carries a rhythm in his head which he seeks to impart to the activities on the screen.

Marty Feldman is in entire agreement with Brooks' methods and says he never wearies of the repetition. "I wanted to keep going even when Mel was satisfied," he says. In addition he quotes a famous director as saying an actor never really performs until boredom has set in.

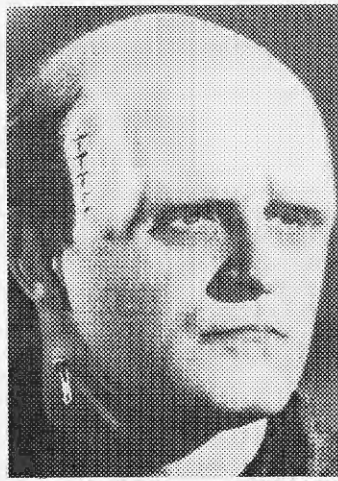
Brooks' enthusiasm is contagious and the only real problem there was on the set of "YOUNG FRANKENSTEIN" was the actors "breaking up" in laughter during scenes. A principal ingredient of Brooks' comedy is the players doing wildly improbable things in extraordinary situations with perfect seriousness.

A great joker on the set, Brooks' ad-lib bits are highly visual as are his pictures.

Besides directing "YOUNG FRANKENSTEIN," Brooks also co-authored the screenplay with Gene Wilder.



1C



1E

Gene Wilder plays the title role in Mel Brooks' "Young Frankenstein" premiering at the Theatre. Madeline Kahn, Teri Garr, Peter Boyle, Marty Feldman, Cloris Leachman and Kenneth Mars. Mel Brooks directed the 20th Century-Fox release.

Peter Boyle is the Frankenstein clan's latest creation in Mel Brooks' "Young Frankenstein" premiering at the Theatre. Gene Wilder, Madeline Kahn, Teri Garr, Marty Feldman, Cloris Leachman and Kenneth Mars co-star in the 20th Century-Fox release.

"Young Frankenstein," A Salute To Horror By Mel Brooks

Mary Shelley, then only 19 years old, wrote the novel, "Frankenstein," while spending a summer in Switzerland with her husband, Percy Bysshe Shelley and another great Romantic poet, Lord Byron. The weather was inclement and the novel really developed from efforts at self-entertainment by the trio.

That was over 150 years ago, but the story so casually conceived has endured through innumerable printings and all kinds of analyses by literary critics, psychiatrists and the like. It also has been the subject of at least 26 motion pictures, beginning in 1910 and carrying through 1974 with Mel Brooks' "YOUNG FRANKENSTEIN" for 20th Century-Fox release which premieres at the Theatre.

"YOUNG FRANKENSTEIN" is described by its writers, Gene Wilder and Mel Brooks as "a salute to the great horror movies of the '30's" and for that reason it was shot in black and white and in the 1:85 frame size conventional in that era.

Those familiar with Mel Brooks' work, particularly the smash hit, "Blazing Saddles," might expect a no-holds-barred approach to the Frankenstein legend, but the humor is never directed at the story: the turns and twists of plot are there all right, but channeled into laughter. The frightening element is not neglected either.

Gene Wilder, as Dr. Frederick Frankenstein, played his role as a sort of wide-eyed innocent seduced into horror rather than as a diabolically-inspired scientist. Wilder has to be one of the most versatile practitioners of his art. In addition to the recent and raucous "Blazing Saddles," he has forthcoming, the film version of Ionesco's "Rhinoceros" and the gentle fable, "The Little Prince."

Peter Boyle, as the Monster, in this story is pathetic at times and at others terrifying. Five-inch lifts make him six feet, seven inches tall and padding adds the appearance of 125 pounds to Boyle's weight. His make-

up is more restrained than the usual movie monster. Boyle burst into the consciousness of movie audiences with his portrayal of a middle-American bigot in "Joe."

Marty Feldman, as the hunchback, Igor, an ominous kind of jester, is one of the most famous comedians in his native England, in Germany and most of the rest of Europe.

Cloris Leachman, as Frau Blucher, is the housekeeper in the Castle Frankenstein, enigmatic until it is revealed she has an affinity for monsters. This strange obsession creates terrifying problems. One of Hollywood's busiest actresses, Miss Leachman has won an Oscar for a movie role; a Daniel Blum Award for her work on Broadway and she was nominated for Emmys in two categories in 1974.

Madeline Kahn, as Elizabeth, Dr. Frankenstein's socialite fiancée, is glacially brittle until her passions are finally aroused — then, WOW! An Academy Award nominee for her work in "Paper Moon," only her second film, she gave a memorable impersonation of Marlene Dietrich in "Blazing Saddles."

Teri Garr, as the predominantly innocent rough sensual, Inga, is Dr. Frankenstein's assistant. The daughter of an actor and a dancer, Miss Garr was born to show business and made her professional debut at 13. As a dancer she had countless credits in movies and television.

Kenneth Mars, as Inspector Kemp, has appeared in many films including "What's Up, Doc?," "Viva, Max," "The Dark Tower," "Desperate Characters" and "The Producers," also with Mel Brooks.

Everybody Loves A Monster Says Peter Boyle

"Monsters have sex appeal, says Peter Boyle who discovered this horrific truth by playing such a role in the Mel Brooks comedy, "YOUNG FRANKENSTEIN," premiering at the Theatre.

"It's a funny thing, but I had to turn into a Monster before finding a role in which I am attractive to the opposite sex," Boyle observes. "To be sure, It's a rather outlandish attraction, but it's there."

Boyle says the Monster-ish sex appeal was not entirely dictated by the script of "YOUNG FRANKENSTEIN," but that he noticed it among female visitors on the set.

"I'm afraid I found this reaction more interesting than flattering," he continues. "After all, a man would rather be found attractive for himself rather than as a caricature. However, women are curious creatures — and that can be taken in two ways — and they respond to a male who is different from any man in their experience. I am told that Boris Karloff had an enthusiastic feminine following."

Actually, in Mary Shelley's novel as in "YOUNG FRANKENSTEIN," the Monster was not designed to be monstrous. He was made large be-

cause of "the minuteness of the parts" and the initial intent was to create "a new species that would bless me as its creator and source; many happy and excellent natures would owe their being to me."

In the new film it is the intent of Frankenstein (Gene Wilder) to endow his humanoid with the brain of a distinguished scientist, but a mistake by Igor (Marty Feldman), his assistant, results in the implantation of that of an unstable person.

However, in "YOUNG FRANKENSTEIN," Boyle's Monster responds to human affection.

"I have to play him as lovable a good deal of the time and perhaps the ladies recognize that quality," Boyle says.

Other stars in the 20th Century-Fox release are Cloris Leachman, Madeline Kahn, Teri Garr and Kenneth Mars. Mel Brooks directed from an original screenplay by Gene Wilder and Mel Brooks.

THE WILDER THE BETTER

The origin of "YOUNG FRANKENSTEIN," Mel Brooks' distinctively comedic treatment of the famed horror legend premiering at the Theatre, is quite a story in itself.

In the Summer of '72, Gene Wilder, who plays the title role in the film was spending some weeks at his cottage on Long Island, N.Y., with his wife and daughter.

Feeling restless one day, Wilder got to wondering what he would like to do next. He had some offers but nothing that thrilled him and he thought a comedy about a doctor might work. From there it was only a step to the grandson of Frankenstein, very loosely based on the Mary Shelley novel. That same day Wilder, who had previously written three treatments for films that were not produced, spent about an hour and a half on an outline of this idea. He then dismissed the matter from his mind.

Now we cut to a telephone conversation six months later between Wilder in New York and his agent Mike Medavoy in Hollywood. Medavoy said there was interest in combining the talents of Wilder, Peter Boyle and Marty Feldman and asked if Wilder had any suggestions about a vehicle. The actor-writer recalled his Frankenstein idea and wrote a four-page outline.

Within a week an enthusiastic Medavoy was back on the phone suggesting Mel Brooks for whom Wilder had made two pictures: "Blazing Saddles" and "The Producers," as director. Wilder was doubtful Brooks would direct anything he hadn't written - he had never done so. Collaboration on the screenplay was a natural solution.



3A

Gene Wilder rejoices over his monstrous creation (Peter Boyle) in Mel Brooks' "Young Frankenstein" premiering at the Theatre. The 20th Century-Fox release co-stars Madeline Kahn, Teri Garr, Marty Feldman, Cloris Leachman and Kenneth Mars. Mel Brooks directed.

Madeline Kahn As A Fiancee Again

As the fiancee of Gene Wilder who plays the title role in the Mel Brooks comedy, "YOUNG FRANKENSTEIN," Madeline Kahn is reprising a familiar role but this time with a difference.

She is so fastidious about her hair, her lipstick and makeup that poor Wilder, boarding a train for Transylvania, is able to manage no greater physical contact than a touching of elbows. This sort of thing is repeated in the script until Miss Kahn meets Wilder's creation, the Monster, played by Peter Boyle, who removes her inhibitions.

Miss Kahn has been affianced to Ryan O'Neal in two previous films, "What's Up Doc?" and "Paper Moon." In the former she was a shrew and the latter a bawd and a frump. As she says, "They were both quite desperate women and I really began to wonder whether there was something in my own personality that I wasn't aware of."

Her third film was "Blazing Saddles," also by Brooks, and in that she was the fiancee of the nearest available man. "Lili Von Shtupp (the character) was lacking class but at least she had some control over herself and the people around her," Madeline says.

On her part in "YOUNG FRANKENSTEIN," a 20th Century-Fox re-

lease, premiering at the Theatre, Madeline comments: "It's a romp - a switch from one end of the spectrum of the ridiculous to the other and I certainly don't have any worry that 'the real me' is involved."

Miss Kahn once said of her experience in working with director Brooks: "For a funny man, he's VERY serious." Well, the same thing might be said of Madeline. Even in her roles of desperation, especially in "Paper Moon," for which she received an Academy nomination, audiences found comedic elements and her quite extensive stage experience has been in the area of the amusing, especially musical parody.

Miss Kahn returned to 20th Century-Fox to star with Burt Reynolds and Cybill Shepherd in "At Long Last, Love," directed by Peter Bogdanovich, the man who started her career in movies. She portrays a Broadway star of the 30's and feels that along with her part in "YOUNG FRANKENSTEIN," her career is taking a turn in a more flattering direction.

The pair wrote four drafts of the screenplay of "YOUNG FRANKENSTEIN," the final one being performed virtually word for word although there has been some improvisation in the way the scenes are played. Of the collaborations Wilder says:

"Mel started about 10 feet off the ground and I started at about two. I think we ended about six feet off the ground without either of us making serious compromises."

What Wilder means is that Brooks' imagination is much more outrageous - wilder, and the pun is not easily resisted - than his own.

The result is that the script of "YOUNG FRANKENSTEIN" is replete with preposterous jokes which do combine to tell a basically interesting story whereas Brooks' "Blazing Saddles" was essentially a series of comedic sketches.

As a consequence of the successful production of "YOUNG FRANKENSTEIN," one of Wilder's earlier stories, "The Adventures of Sherlock Holmes' Smarter Brother," is to be produced by Richard A. Roth at Warner Brothers starring Wilder, and another, "Hesitation Waltz," is being considered with Wilder to direct.

Wilder plans to continue to write scripts for himself but not for others to perform without him. He will also continue to act from scripts written by others.

Other stars of "YOUNG FRANKENSTEIN," a 20th Century-Fox release, are Cloris Leachman, Teri Garr, Madeline Kahn and Kenneth Mars.

British Jester Marty Feldman Courts Fame In U.S.A.

Although he has appeared on a number of American television shows and has developed a corps of devoted admirers, Marty Feldman is not exactly "a household word" with the U.S. public.

All this should be changed by the Mel Brooks comedy, "YOUNG FRANKENSTEIN," a 20th Century-Fox release premiering at the Theatre, in which he plays Igor, the hunchback assistant to Gene Wilder's Dr. Frankenstein. This is Feldman's first appearance in an American produced film and his several British pictures were released in this country.

Marty started out in his native Britain as a provincial comic and musician and in time graduated to writing for the leading comedy shows on British television for about ten years. A thyroid operation caused his eyes to wander, giving him a wall-eyed look, and together with his beak nose, gave him a comic appearance. He returned to performing some eight years ago with fantastic success.

Marty isn't at all sensitive about his eyes because, "So many children have asked me about them that adults' questions no longer bother me. When asked why I don't have them straightened out, I sometimes quote someone else who asked, 'Why doesn't Yul Brynner have a hair implant?'"

Mention of Marty's eyes is almost inescapable, but it is definitely unfair to a comedic talent which in no way rests with this physiological accident. His years as a writer - and as a reader - have equipped him with a superb understanding of comedy.

Of his roles as the hunchback in "YOUNG FRANKENSTEIN" marty says:

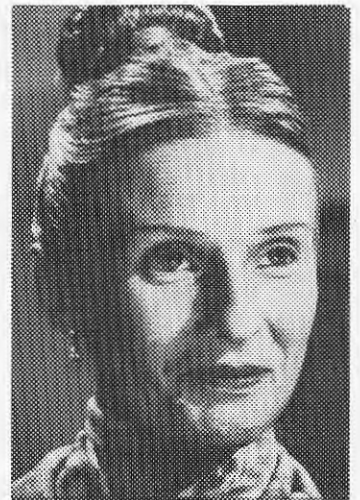
"It is in the tradition of the court jester - usually a dwarf - which allowed him liberties quite impossible to the normal person, however exalted. It's a rather anarchistic type of comedy. People respond to vicarious violence as long as they realize it's harmless, such as destroying antiques or kicking a policeman. The outrageous is funny as long as it has no content of reality."

Marty has a firm offer to perform in Las Vegas for a lot of money, but is debating whether to accept.

"I've appeared in concert all over the world, but I've never done nightclubs and wonder whether my type

of material would appeal where the audience is drinking," he muses. "I have no objection to drinking, but in concert, the audience comes to see the performer and in a nightclub, they come to entertain themselves one way or another. On the one hand, the audience comes to the performer, and on the other, the performer comes to the audience. I'm still thinking about it."

Underlying all this is the fact that Marty's comedy relies greatly on pantomime and a sly sense of the ridiculous. Despite his background as a comic writer, he is the first to admit he is no joke teller. Audiences will understand his approach when they see "YOUNG FRANKENSTEIN," which also stars Gene Wilder, Peter Boyle, Cloris Leachman, Teri Garr, Madeline Kahn, and Kenneth Mars. Mel Brooks directed from a screenplay by Gene Wilder and Mel Brooks.



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Cloris Leachman keeps house in Castle Frankenstein in Mel Brooks' "Young Frankenstein" premiering at the Theatre. Gene Wilder, Peter Boyle, Madeline Kahn, Teri Garr, Cloris Leachman and Kenneth Mars co-star in the 20th Century-Fox release.

EXPLOITATION

Critics in key cities have greeted "Young Frankenstein" as the funniest screen romp in years. Box-office receipts have gone higher than Dr. Frankenstein's operating table on a stormy night. In short, the word of mouth for Mel Brooks' affectionately zany salute to the great horror films of yore is "uproarious." Gene Wilder is the baronial brain surgeon who returns to his family's Transylvanian manse; Peter Boyle's the toe-tapping creature (with a zipper, rather than bolts, in his neck); Madeline Kahn and Teri Garr add spice to Brooks' mirthful monster rally.

Here are some ideas to let your audiences know about this madcap masterpiece.

ON THE RIGHT SOUND TRACK

Johu Morris' haunting score for "Young Frankenstein" – including the violin solo that turns the monster into a mellow milquetoast – has been issued by ABC Records as a sound track album.

Tie-in promotions, with record stores, utilizing your advertising materials and stills, will obviously pay off. Your local record dealer may want to include Brooks' other l.p. hit, the "2,000 Year Old Man" in mounting a monster display.

Local disc jockeys should be encouraged to keep repeating the album's most memorable tracks, the "monster theme" and the absurdly spontaneous Gene Wilder-Peter Boyle duet of "Putting on the Ritz."

The monster theme will also serve as ideal intermission music in your theatre, and you may even want to pipe it out to the street. It's that catchy!

WILD AND EVEN WILDER POSTINGS

Gene Wilder will pardon the pun if we recommend an even wilder wild posting effort than you've ever done before. Both the picture – and the ads – lend themselves to this approach.

Almost any available space will do, but wild posting should prove particularly effective on college campuses, where Mel Brooks is a "cult" hero, Gene Wilder's not far behind, and there's a ready-made audience for Brooks' Transylvanian take-off.

In short, don't get caught short. . .order all the one-sheets you can possibly use.

MONSTER RALLY

It doesn't require a politician to stage a monster rally. Just a monster. Or better yet, several of 'em.

This promotion can be staged in conjunction with a local radio or television personality. He will host an exclusive screening of "Young Frankenstein," at which admission will be free to anyone costumed and made up as their favorite monster. It needn't be Frankenstein's creature. . .any demented, demonic film favorite will do.

Prizes will be awarded to the most imaginative monsters and a special prize will go to the "youngest Frankenstein" . . .the most ingeniously costumed child. These will be provided by local merchants, in return for the publicity value of participation in the stunt. The same merchants should be encouraged to cooperate with your wild-posting efforts.

The sight of several hundred blobs, dervishes, Draculas and mad doctors – milling around your lobby at once – should draw quite a crowd and merit newspaper and local television coverage.

BOOK PROMOTIONS

A paperback version of "Young Frankenstein," based on the hilarious Mel Brooks-Gene Wilder screenplay, has been published by Ballantine books. Best of all, the cover duplicates our basic ad art. . .so book dealers will want to use your posters, stills and other ad elements to boost their own sales.

Check with your local Ballantine distributor to make sure the timing of his sales campaign dovetails with your engagement. Find out which dealers are "stocking up."

Some dealers will want to push "Young Frankenstein" by itself. Others may want to flank the display with copies of the Mary Shelly masterpiece, suggesting that readers buy both – the 'straight' original and the terrifying travesty – and compare for themselves. (There's no question which will elicit more laughs.)

Still other dealers may wish to hold a full-fledged "monster sale", during your run, featuring literary horror favorites from Dracula to Dr. Jekyll. . .with "Young Frankenstein" as the centerpiece.

Another thought to enlist the full-fledged cooperation of book dealers is this: place a pair of passes in one of every fifty or one hundred copies of "Young Frankenstein" offered for sale at selected stores. Participating dealers will, of course, push this promotion in their own print advertising.

